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Angelo Notari and His Prime Musiche Nuove of 1613

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ANGELO NOTARI
AND HIS *PRIME MUSICHE NUOVE* OF 1613

By

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Per mia moglie é mio Amico. Anche il gatto.
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ABSTRACT

Angelo Notari published a book of Italianate madrigals and songs in England late in 1613. Notari had been employed in the home of Prince Henry Stuart, but after Stuart’s death Notari held positions both within the royal household and beyond. His only known published work, *Prime musiche nuove*, has been largely forgotten. Only two copies are known to exist, one in London and one in Copenhagen. This work presents the most complete biographical sketch of Notari to date, and contains a modern edition of *Prime musiche nuove* with critical apparatus.
When compared to other years of the sixteenth century, the year 1566 turned out to be somewhat dull. It was not a year filled with radical upheaval and cultural change; things generally stayed the same in Europe as they were in 1565. Pope Pius V was elected, the Spanish doubloon was first minted, and the Eighty Years' War began in the Netherlands. James I of England was born on June 19, and the Sultan Suleiman the Magnificent died in September. And, of course, Angelo Notari was born in Padua.

The name Angelo Notari probably does not elicit immediate recall from anyone who is not a musicologist. Even then, his name is still fairly obscure and his work is all but unknown. He was a composer and musician who was talented enough to command the ear of an English prince and two English Kings. He was long-lived enough to see England's Civil War, its Interregnum, and the restoration of the Crown. In fact, he was approaching his 98th birthday when he died in December, 1663. A lifespan that long is somewhat rare today, and in the seventeenth century it was significantly rarer still.

So, how could an Italian man who lived to an enormous age, who saw England split itself apart and reunite, and who composed for kings be almost completely forgotten by history? Simply put, Notari did not write many things down. Much of his music was probably never widely disseminated and copied, and he wrote no memoirs. History favors written record, and the records that exist regarding Notari's extraordinary life could fit in a large envelope. He did, however, leave one lasting artifact: a book of printed music from 1613 called *Prime musiche nuove*, or “First New Music.” It turns out that this book was, in many ways, as extraordinary as the man who wrote it.

History often selfishly revolves around so-called giants and ignores most of the people who helped create it. Angelo Notari led an unusual life when compared with his contemporaries, and his story has never been fully assembled and told in one place. More importantly, his surviving work, history's greatest link to his life, has never received more than cursory evaluations. The goal of this paper is to change that, and hopefully recreate the cultural landscape in which Signor Angelo Notari lived. This paper makes no claims at uncovering long lost truths regarding one of the world’s greatest geniuses. Instead, it builds on the work of others in recapturing the life and works of a forgotten artist.

Information on Notari's birth and young life is almost non-existent. The only record that
mentions them is an astrological natal chart that is located in the British Library. This chart has been obscured by time, but it still clearly says that:

This man was born in Padua, an Italian by nationality and parentage. He was a servant to three English princes in their private music and a celibate of the Roman religion, and his life was prolonged into old age.

As the existing records only show one Angelo Notari working for three English princes, it stands to reason that this horoscope belongs to Notari the composer. Thus, we know he was born in Padua, and his birthplace gives us our first insight into the forces that shaped Notari's life. The above passage also implies that Notari had at least taken minor orders in the “Roman religion,” and therefore may have been a Catholic.

Padua is an ancient city in the Veneto region of northern Italy. It can trace its roots to the Kingdom of Troy and is often claimed to be the oldest city in northern Italy. By 1566, Padua could boast a rather impressive list of cultural and intellectual accomplishments. Giotto had painted his masterpiece at the Scrovegni Chapel by 1305. The famous theorist/composer Marchetto da Padua (c.1274-c.1319) had contributed heavily to the *Ars Nova* movement. Most importantly, the University of Padua had been founded around 1222 and had become a center of learning for the Renaissance world. The city itself was a territory of the Venetian Republic in 1566, and travel to Venice was common and fairly easy.

Padua was a cradle of intellectual and artistic development. In Venice, Padua had the protection and support of one of the most powerful cities in the sixteenth century, and it had one of the finest research institutions in the world. This was the environment into which Angelo Notari was born.

Nothing is known about Notari's time in Padua. It can be assumed from his later life that he was born into a family of some means. It is improbable that he was not exposed to Padua's plethora of art and learning from an early age. The University of Padua was famed for its research in the natural world and for its law school, and the city itself had strong musical roots. However, Notari also lived near one of the musical and cultural centers of his time, and chose to seek education and employment there. He moved north to Venice.

We cannot be sure when Notari left Padua for Venice, but a time frame from 1580-86 make a great deal of sense. Notari would have been of university age by around 1580, and if he possessed musical talent and potential for a musical career, an education in Venice would have been more

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2 Ibid, 13 (original text in Latin, translated by Egerton).
appropriate than one in Padua. In Venice there were more institutions that supported music, more social groups that were steeping in new musical styles, and more opportunity for musical publication and transmission. While Padua was a center for sixteenth-century learning, Venice was one of the most important focal points of the sixteenth-century world.

At the end of the sixteenth century, the Venetian Republic was at the height of its power. It controlled lucrative trade routes along the Adriatic and was a cultural crossroads between the Occidental and Oriental worlds. La Serenissima, or “the most serene” as the Republic was referred to, was in the last throes of freeing herself from the papacy's unquestionable influence and was controlled by a quasi democratically elected government. The Republic had expanded to its greatest size, and with additions like Padua it was a microcosm of learning, trade, and experimentation. The heart of the Republic was Venice, the floating city. Venice, by this point, was one of the major cities of the world. The wealth and power of the Republic flowed through her streets, and Venetian style became European style.

Not surprisingly, Venice was a great center of European musical innovation. Along with Florence, Venice and its musicians were ultimately responsible for the stylistic changes that brought about the stile nuovo. Venice invented the mass music-printing industry in 1501, and by the turn of the century it was one of the most important printing hubs for Western music. Several institutions in Venice strongly supported music, and each of these institutions could be potential paths to fame and financial security. For a young Angelo Notari, there is likely no question where he should go to further his musical education.

In Venice, the major paths to music were through the churches, the Doge and his chapel at San Marco, and the academically oriented institutions. Notari seems to have chosen a more academic path; his name is not associated with the documents of San Marco, or those of any other Venetian church. Yet, he would have been heavily influenced by the ecclesiastical institutions. Therefore, an examination of the musical minds influencing Venice in the 1590s will be illuminating in our discussion of Notari.³ Foremost, it should be noted that Venice itself had both conservative and experimental musical factions. While neither group was ever really “in control” of the musical scene, both radically influenced the direction of Venetian music. Arguably, no group or individual exerted more influence than those who held the posts of highest privilege and power, those associated with the Doge and San Marco.

Around the time Notari arrived in Venice, the maestro di cappella of San Marco, Gioseffo

³ Composer dates and biographical facts have, (unless otherwise noted) been retrieved from their respective entries in Grove Music Online ed. L. Macy (Accessed 17 December 2007), <http://www.grovemusic.com.proxy.lib.fsu.edu>.
Zarlino (1517-1590) was either winding down his career or dead. In his wake he left a strong sense of “tradition” and adherence to the principles of the *stile antico*. Zarlino was by no account a musical experimenter. Instead, his *magnum opus* of 1588, *Le istitutioni harmoniche*, was a masterpiece of *prima prattica* musical theory. Zarlino was not a successful composer, but was one of the greatest minds of his generation. He succeeded the famous madrigalist Cipriano de Rore (c.1515-1565) to the post at San Marco, and he held it until he died. Zarlino was a font of musical conservatism and did not share de Rore's enthusiasm for the Italian madrigal.

One of the Venetian madrigal writers who eventually followed de Rore was Andrea Gabrieli (1532-1585) who, with his nephew Giovanni (1554-1612), kept madrigal writing alive in Venice. Andrea was the organist at San Marco during a great portion of Zarlino's tenure there. The second organ post at San Marco was occupied by Giovanni Gabrieli a year before his uncle's death. Thus, a Gabrieli was at the organ the entire time Zarlino was the *maestro*. Both of the Gabrieliis were famous composers during their lifetimes, and they helped propel San Marco's polychoral style to its greatest heights. They (notably Giovanni) were on the forefront of the development of the instrumental sonata. They were also both madrigalists and taught their students to embrace the Italian madrigal style.

After Zarlino's death, the music of San Marco began to see changes. Zarlino was replaced by the conservative Baldassare Donato (?1529-1603). Donato had an uncomfortable relationship with Zarlino and ultimately worked at the *scuola grande de San Rocco* rather than with Zarlino. Donato's major stylistic trait was in the development of lighter secular styles, which would also be a defining trait of his successor, Giovanni Croce (1557-1609).

Croce was a prominent madrigalist, and his tenure at San Marco was during the last portion of Notari's stay in Venice. Croce was a major player in the development of the canzonetta, and Notari's *Prime musiche nuove* contains several canzonettas. It therefore seems impossible that he would not have known Croce's work, as Croce was at the forefront of progressive Venetian music at the end of the sixteenth century.

Notari would surely have been schooled in the modern music of the day. We know that while in Venice, he attended the meetings of the Accademia degli Sprovisti (the Academy of the Unexpected). This information comes from an engraved portrait of Notari that includes two testimonials to Notari's skill as a musician and singer. The accolades are a play on Notari's first name, Angelo, and they constantly refer to him as an angel. The engraving also informs us that at the Accademia, Notari's

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5 The engraving is reproduced in this paper as Figure 2.1, and was taken from Arthur M. Hind, *Engraving in England in the Sixteenth and Seventeenth Centuries*, (Cambridge: Cambridge UP, 1955), plate 211.
nickname was *Il Negligente* (the negligent). Not much information is available on the Accademia itself. It was one of several Italian academies, which were very much analogous to social/intellectual clubs (the Florentine Camerata is a prime example of such an academy). Being in Venice, the Accademia would have probably been on the progressive edge of European music. However, in the first notable study on Notari the British scholar Ian Spink states that the Accademia was not one of the most illustrious Venetian academies.

Regardless of the Accademia's standing, Notari would have been exposed to the music of de Rore, the Gabrielis, Donato, and Croce, and he would have known the musical teachings of Zarlino. Furthermore, he would likely know the work of illustrious composers outside of Venice, as their works were often printed and distributed in Venice itself.

Among these non-Venetians, the foremost names would be Claudio Monteverdi (1557-1643) in Mantua, Luzzasco Luzzaschi (1545-1607) in Ferrara, and Giulio Caccini (1551-1618) in Florence. Monteverdi's books of madrigals 1-6 (and his 1609 Venetian printing of *L'Orfeo*) were printed in Venice during the time that Notari was living there. Luzzaschi, the composer for the famed *concerto della donne*, had some of his madrigal books printed in Venice, and the others surely circulated there. Caccini's genre-altering *Le musiche nuove* was printed in Florence in 1602, but the composer himself says in the introduction that the pieces had been circulating in Italy for years prior to publication. As Venice was a center for the musical *avante-garde*, Caccini's work, as well as that of the entire Florentine Camerata, would have been known and probably even taught in the academies.

Angelo Notari lived and studied in Venice during one of its most musically fruitful times. He would have known the works associated with San Marco, and would have had access to the editions that were rolling off of Venetian presses. Thus, Notari was uniquely positioned to learn both the *prima* and *seconda prattica*. This makes the next episode in his life quite perplexing. Rather than stay in Venice and become an established part of its musical culture, Notari chose to leave Italy and set out for England.

Notari's motivations for moving to England are utterly unknown. He appears in English documents for the first time around December, 1610, employed in the household of Prince Henry Frederick Stuart, the Prince of Wales and heir to the throne of England. He would have been 44 and approaching his 45th birthday. This is a man who, by the standards of the day, was approaching the last few decades of his life. Why would Notari leave Venice and make the arduous journey to London at

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6 Ibid.
8 Spink, “Angelo Notari,” 170.
the age of 44? After he left, Claudio Monteverdi was appointed maestro at San Marco, and Venice became the first premier center for opera in all of Europe. It is not known if Notari returned to Venice for any considerable length of time during his life, but it appears that he cut all of his ties there. As a well-established (or at least well-aged) composer, why would Notari travel to a foreign land to work in the household of a crown prince? There are many possible answers. Perhaps Notari simply reassessed his life upon reaching middle age and decided that the Venetian scene was not the best fit for him. Perhaps the turning tides of Venetian music caused Notari to question his future viability as a composer. Perhaps he simply could not find employment in the musical institutions. Whatever the reason, Notari's move was surely influenced by the potential of his new benefactor, Henry Stuart, the Prince of Wales.9

Henry Stuart was, by all accounts, a great monarch in the making. In the uncertain days of James I, Henry was England's hope. Henry was born in 1594, and he began assembling his household around 1609. James I was never an extremely well-respected monarch, and in the wake of Elizabeth I the English people placed their hopes and ambitions on James's oldest son Henry. By 1609, it looked as if their hopes would become reality. Where James was seen as weak, Henry was the picture of physical and mental health. When James had drained England's coffers, Henry was working within a balanced budget to staff his household. Where James was contemptuous, Henry was seen as regal. The English people held the young prince with almost mythical reverence, and he did not often disappoint them.

Henry's household would have been an enormous draw for many in Europe. Instead of stacking his positions with favorites, as his father had done, Henry filled his house with poets, philosophers, artists, experienced statesmen and soldiers, and musicians. He drew luminaries from across England and beyond. Henry had an affinity for the Medici courts in Florence and for Italian Renaissance culture en masse. Thus, Angelo Notari likely found welcome employment in the court of the budding Prince.

Henry and his household held the promise of no less than a full-blown cultural Renaissance for the English. It was believed that the Stuart prince would bring back the golden days of Elizabeth and propel England into the forefront of European cultural, economic, and military power. This belief was doomed to be short-lived. Henry abruptly died of typhoid fever in November of 1612, and the nation was cast into darkness. The mourning for Henry was also a mourning for England's lost future, as doubt and uncertainty crept across the land. Lost in their “ocean of tears,” the English now looked to

Henry's brother Charles.\textsuperscript{10}

It appears as if a great deal of Henry's household also looked to Charles. The promised boon in England's musical scene quickly became an outpouring of lamentations for the dead prince. With the memorial works came works dedicated to Royal favorites, which suspiciously look like composers’ bids at future employment. Angelo Notari was no exception, and he hastily had his only collection of printed materials engraved and published by November of 1613.

The book was engraved and published by William Hole in London. Hole's engraving career began in London around 1607, and by 1618 he was appointed “Head Sculptor of the Iron for money in the Tower and elsewhere for life.”\textsuperscript{11} Nothing more is known about the man's life; even the records of court payments to him no longer exist. Yet, Hole must have been closely associated with Henry's household, as he single-handedly provided portraits and engraving work for most of Henry's circle.\textsuperscript{12}

Hole is also notable in that he engraved and published the first musical score engraved in England, \textit{Parthenia (or the Maydenhead of the first musicke that ever was printed for the Virginalls)} around 1611. \textit{Parthenia} contains keyboard works by the famous English composers William Byrd, John Bull, and Orlando Gibbons. These men were the English musical giants of their day, and \textit{Parthenia} was a landmark publication—and Hole was responsible for its first edition. As Notari's \textit{Prime musiche nuove} was printed by Hole in 1613 (Hole is specifically mentioned on the title page), it was the second engraved book of music to come from English presses. Hole and Notari's reasons for the 1613 publication are unknown, but due to the nature of score engraving, a good guess can be made as to their motivations and financial backers.

Even though Henry had died the previous year, engraving was a slow process, and in England it was often politicized. In the dedication of his \textit{Prime musiche nuove}, Notari notes that he had the honor of serving Prince Henry, and that the book was issued in Prince Henry's glorious memory. It is more likely that Notari had already initiated the engraving during Henry's life. Henry was a lover of many things Italian, and it is quite possible that he financially backed the engraving project. When he died, Notari had surely completed the music, and the engraving may have already begun. A simple change in the dedication was likely all that was needed to glorify Henry's memory.

Yet, the book is not actually dedicated to Henry. Instead it was dedicated to James I's royal favorite, Robert Carr, the Earl of Somerset. It looks as if Notari was hedging his future employment bets by currying up to the King's inner circle. It is extremely likely that Henry's emerging influence

\textsuperscript{10} Ibid, 7.
\textsuperscript{11} Hind, 316.
\textsuperscript{12} Strong, 130.
had drawn Notari to London, and after his death, it makes sense that Notari would want to stay associated with the court. Unfortunately for Signor Notari, a quick series of political scandals and intrigues forced Carr to retire from James's court by 1614, and Notari lost whatever political capital he may have gained through Carr. Instead of a foothold into the Chapel Royal, Notari became employed in the household of Prince Charles around the year 1621. What he did in the interim period is unknown. His duties for Charles were as lutenist and singer.

Once working for the new Prince of Wales, the official and unofficial records show that Notari had repeated encounters with the Spanish. In his book, Notari makes mention of a Spanish song in his introduction, and one of the last pieces in the book is in Spanish. Regardless of how he came to know them, Notari obviously had some contact with Iberian culture by 1613. This contact would prove to be troublesome for Notari.

The Venetian ambassador to England, Girolamo Lando, repeatedly alleged that Notari was working as a spy for the Spanish ambassador, Diego Sarmiento de Acuña, Count of Gondomar. In a letter to the Inquisitors of State, Lando said:

The Republic has no more bitter enemies here than some of her own subjects...I mention next Angelo Notari, of Padua, who traffics with the Spanish Ambassador.

There is no direct proof to uphold the Venetian ambassador's allegations, but Notari did have enough connections with the Spanish that it is not improbable that he was a spy. The Count was known for subterfuge, and in an era where English/Spanish relations were tenuous at best, it seems logical that both sides would look for inroads into political circles. Notari's involvement with the Count obviously increased, because he and John Drew were dismissed from Charles's household in 1622 for singing Mass in the Spanish embassy on Christmas. Upon the complaint of a new Venetian ambassador, Notari and company were reinstated. This was during the famous Spanish Match fiasco at the English court, and Spink states that Notari's quick reinstatement was out of the need to keep the Spanish happy. The Count would go on to ask Notari to perform at the Spanish embassy at Easter of 1622.

When Charles was crowned Charles I of England in 1626, Notari was retained as a musician in the King's court. There are no details of Notari's life from this period, other than pay records which

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14 Ibid, 171.
15 Ibid, 172.
16 The Match was an ill-fated series of negotiations to broker a marriage between Charles and Spain’s princess, Maria Anna.
17 Ibid.
record his annual salary as £40 and a livery allowance of around £17 for the services of playing the lute and singing.\(^{18}\) We do not know how long Notari stayed with Charles I, or what became of his employment. What is known though, is Charles's history.

The King turned out to be a believer in political absolutism, and like his father he had a penchant for the divine right of kings. In reality, Charles was so in contrast with the expectations of Henry that a modern observer can truly be shocked between the two. A rather large bit of bad business with Parliament occurred, and by 1642 Charles found himself unsafe in London and in the midst of the English Civil War. Ultimately, Charles lost his head in 1649, and the English Commonwealth and Interregnum were born shortly thereafter.

Angelo Notari, it seems, sensed the way the wind was blowing and abandoned ship. At some point during the decades between Charles's ascension and 1642, Notari left the Royal court and entered service in the home Sir Richard Herbert, the son of Edward, Lord Herbert of Cherbury. We know these facts because a letter exists from May 25, 1642 by Angelo Notari.\(^{19}\)

The letter, which some believe has led to the identification of Notari's musical hand, is addressed to “Your Excellency” and was probably meant for a Dr. Samuel Bave of Bath.\(^{20}\) Notari notes that he has completed copying a medical book for his excellency, that he needs a prescription for an ailment, and that he hopes to see the doctor in person in Gloucester. It also notes that Notari was currently living in Grainge. The letter mentions a Lady Herbert, who Willetts has concluded was Mary Herbert.\(^{21}\)

It is not surprising that the Herber ts would be interested in hiring Notari. Lord Edward Herbert was a great lover of music. His autobiography notes that he studied and played the lute, and he amassed a large collection lute music.\(^{22}\) Such a music lover would undoubtedly want to have a professional lutenist in his service. By 1642, Lord Herbert was engaged in supporting Charles I, and thus it makes sense that Notari would have been working around Herbert's oldest son and his wife Mary. It is not known how long Notari stayed in the Herbert’s service, but by 1642 he would have been approaching his mid-70s. It has been suggested by Spink that Notari may have traveled on the Continent during the Commonwealth, but little to no evidence exists to prove that suggestion.\(^{23}\)

After the dissolution of the Commonwealth and the Restoration, Notari was employed in the

\(^{18}\) Ibid, 173.
\(^{20}\) Ibid, 124.
\(^{21}\) Ibid.
new household of King Charles II in 1660. He was restored to the same place, salary, and allowance that he had received prior to the Civil War. However, by this date Notari was 94 years old, and Spink does not believe that his restoration was anything more than a sentimental gesture.

The last known information on Notari's life is his death date, and even then this must be deduced through logic. Notari's duties were augmented by the hiring of Henry Purcell (senior) in 1662. Papers that later describe Purcell's position note that he took possession of “Segnor Angello's” place in the chapel in 1663 on St. Thomas' Day. Thus, it is likely that Notari passed away in late December, 1663. His horoscope implies that he would have died of old age or heart failure, but the official cause of death is unknown.

What remains to be discovered of Notari is still debatable. Based on paleography, Pamela Willetts believes that Notari was responsible for a large copy of Italian monodies in the British Library (Add. 31440). If this is true, then several works in the collection are probably his, and a truly in-depth study of Notari's style could be undertaken. The only copies of his *Prime musiche nuove* that still exist are in the British Library (currently available via EEBO [Early English Books Online]) and the Danish Royal Library. Five of the pieces were transcribed into modern notation in 2004 by Anders Stenberg of Finland, but these transcriptions do not cover the entire work and generally have some difficult rhythmic idiosyncrasies. They are distributed freely at the Choral Domain Public Library (http://www.cpdl.org). The contents of *Prime musiche nuove* were recorded in 1984 by Anthony Rooley and the Consort of Musicke as “Angelo Notari: Prime Nuove Musiche (1613)” (originally for the Hyperion label as #66140 and reissued on the Musica Oscura label as #70988). The transcriptions used in the recording have not been made available, and the current transcription project has Anthony Rooley's blessing.

The book is likely not ready to be closed on Signor Angelo Notari. Any lost details of his life that are found could radically alter his biography in modern times, and there still exists potential for research. However, for the first time in history, Notari's biography and work are now fully presented in a single source.

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27 Egerton, 18.
CHAPTER 2

PRIME MUSICHE NUOVE

Notari's Performance Instructions

As in Caccini’s introduction to *Le musiche nuove*, Notari originally printed performance instructions with his table of contents. These instructions do not reach the philosophical depths of Caccini’s and are not nearly as long. Rather, he provides basic performance instructions in Italian and English. Here is the English version of Notari’s introduction:

Advertisments upon the Compositions following.

1) There came lately to my handes a Spanish songe of two partes,
2) which seeminge to me very delightfull and pleasant, I have for
3) my owne particular gust added to it a third part, altering only
4) in some sort the Bassus, and as I thought most agreeable with
5) the Composition, where in is to be observed (as in the rest of all
6) theis songes) that wheresoever in the lyne of the Bassus
7) you finde the notes with this mark  they

8) must be playde only and not sunge, as for example in the
9) songe *Si de me* But when you come to the

10) letter, t, ether with one or two notes as then
11) you must use akinde of sweetnes in your voice by us cal-
12) led the *Trillo* for Intend to satisfie my selfe, and of others
13) I desire to be understood, though I cannot be ignorant but

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29 The original English and Italian instructions are reprinted in facsimile in the Appendix.
14) these my diligence of the skilfull musition will be reputed
15) superflous.
16) The Madrigall of Cipriano de Rore, that beginnes, *Ben qui*
17) (as I have reduced it) may as well be sunge upon the same
18) Bassus; as played upon the Violl: In all the rest observe
19) the generall rule of musike. *Vale.*

The above text indicates that several performance practice issues are present in Notari's work. Foremost, Notari indicates in lines 7-9 that some parts of one of the vocal lines must also be performed on an instrument. This line is always the bass/continuo line. It is not known whether Notari intended for the continuo player to also be a singer, or if a bass singer and a continuo player were both required, if the bass was only supposed to play the notes marked with a +. Notari uses this device in pieces 9, 10, 12, 14, 16, and 17. It occurs in all of the actual three-voice madrigals,\(^{30}\) and in the two-voice piece, *Se nasce in Cielo.* The played notes never span great stretches of time and generally are not played while the bass is singing. Thus, Notari's performance instructions are somewhat enigmatic.

The best possible explanation for the singing continuo player is that Notari—known as both a lutenist and a vocalist\(^ {31}\)—actually wrote the bass part for himself. It is plausible that, like Caccini, Notari had been working on his collection for quite some time before its initial publication. They could very well have been performance pieces that he was using in Henry's court, in which he was singing the bass and playing continuo. This would explain the strange indications for the bass vocalist to perform instrumental notes, as Notari would have been quite capable of doing both. If we assume that Notari was indeed the bass for his ensemble, he must be given credit as a vocalist. His bass monody *Anima eletta* (No. 15) covers a two-octave range descending to C2.

Unfortunately, while the above hypothesis does provide an explanation for Notari's performance markings, there is not a shred of evidence to support it completely. We know that Notari was, in some capacity, a vocalist. We also know that he played lute, so it is not beyond reason to see him playing continuo on a lute or theorbo. Since the continuo-playing bass singer is a rare commodity today, performance practice could easily allow Notari's pieces to be performed by three vocalists and a

\(^{30}\) Madrigal No. 11, *Ecco, ch'un'altra volta,* is listed in Notari's table of contents as having three voices. While three individuals do sing in the madrigal, they do not perform at the same time.

\(^{31}\) See Spink, “Angelo Notari,” 174. When Henry Purcell (senior) replaced Notari in Charles II's chapel, it was for the duties of lute and voice “in the same place with Angelo Notari.”
The next performance practice issue concerns Notari's use and description of a *trillo*. In lines 10-12 he briefly describes the *trillo* as a kind of vocal sweetness. His instructions in Italian are even more vague: *che vi si debba fare il trillo* (that you must make a *trillo*). Taken together, the English statement in line 11—“by us [read: Italians] called”—and the Italian instruction—“make a *trillo*”—indicate that Notari's *trillo* was something new to the English, yet common among the Italians. For this reason, it seems likely that Notari's *trillo* is also Caccini's *trillo* from *Le nuove musiche*. The *trillo* only occurs in No. 18 (*Ben qui si mostra in Ciel*) of *Prime musiche nuove*, so Notari's vague explanation would not have affected the performances of the other works. For the purposes of this edition, *trillos* have been simply marked *trillo* in the musical scores. This is to avoid confusing the modern performer with a mark that resembles *tr*.

Notari's instructions harken back to Caccini once more when one considers lines 12-14 and 18-19. Here, Notari expresses his wish that his music is understood, and that the general rules of music are followed. In other words, he wants performers to play the music he has written, not use his work as a springboard for improvisational fantasy. In the preface to *Le nuove musiche*, Caccini famously expressed his disdain for unwarranted ornamentation. Here, Notari seems to do the same. When viewed through modern performance practice, Notari's remarks seem to encourage tasteful ornamentation (follow the rules of music) while discouraging excessive ornamentation. Since Notari did write out difficult passages for his vocalists, ornamentation at cadences and repeated sections seems in order, while ornamentation that detracts from the written line seems out of place.

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Source Description, Transcription, and Critical Apparatus

Before speaking about Prime musiche nuove's specifics, it is necessary to describe the rules that governed the transcription process. The first goal of this transcription project was to produce an edition that is clearly usable by non-specialist performers and yet still remain valuable to scholars. Thus, each transcription remains as true to the original as possible and contains a bare minimum of extra-performance markings, resulting in an uncluttered score. The scholar is served by the critical commentary, where miscellaneous information such as clef changes and other idiosyncrasies are noted.

The second goal of this transcription is to preserve, as best as possible, Angelo Notari's musical style. This means that care has been given to preserve his musical phrasing and tactus. The score has only been deviated from in places where Notari's instructions were either vague or musically/mathematically impractical in modern notation. In such instances, the original and the modern adaptation have been noted in the critical apparatus.

Prime musiche nuove, as it exists in the British and Danish Royal Libraries, is a twenty-one leaf book of musical scores, with the full title Prime musiche nuove di Angelo Notari à una, due, et tre voci, per cantare con la Tiorba, et altri strumenti, nouamente poste in luce.33 Con privilegio. As previously noted, the score is entirely engraved. Apart from the eighteen pieces, it contains a dedication, performance instructions in English and Italian, and a table of contents. The title page bears the inscription Londra: Intagliate da Guglielmo Hole; simply an Italianization of William Hole's previously mentioned London print shop.

Hole also printed a portrait page of Notari, and also two accolades in Italian. It is possible that this portrait was meant to be included in a printing of Prime musiche nuove. However, neither the copy in the British Library nor the Danish copy has this portrait page. The portrait is likely the first engraved portrait of a composer on a musical work in England. After all, Parthenia contained no composer portraits, and Prime musiche nuove was the second English-engraved book of music. As such, it is lamentable that the portrait is not still with the original copies. Here are the portrait and the frontispiece, as reproduced in Hind.34 An original copy is preserved in the Fitzwilliam Museum, Cambridge, under the accession number P.2245-R.

33 British Library Music Collections, K.1.i.10 and Danish Royal Library Music Manuscripts U230-mo U202 mu 6511.0834.
34 Hind, plate 211.
Early English Books Online (EEBO) states that the British Library's copy of *Prime musiche nuove* is a second edition, indicating that the book received more than one printing. It is unknown how many editions were printed, and what the size of the production run was. This, however, is potentially incorrect. The copy in the British Library has a single publication date of 1613, as does the Danish copy. Neither contains a mention of a second printing. It is therefore likely that EEBO is incorrect.

The book generally contains one piece on each page. Some shorter pieces, such as *Se nasce in Cielo*, fill half of a page, and another piece fills the other half. If extra verses are present, they are printed in block text below the main score. Each page contains a page number, and Notari’s table of contents is generally accurate. However, it seems that Notari may have envisioned a different page arrangement than what Hole actually printed. On pages that contain two pieces, there are two page numbers; each piece has its own number. For instance, No. 9, *Musa, Amor* and No. 10, *Si da me* are
both printed on the same physical page, but they both have independent page numbers.

The pieces themselves are engraved very carefully. The only significant discrepancy is in No. 16, *Con esperanças espero*, of the British Library copy. In the third brace, the bass is blacked out in ink at the end of the sixth measure. This marking does not appear in the Danish copy, and it is therefore safe to assume that it was added after publication. Other printing anomalies will be discussed in the piece-specific commentary.

The most unusual aspect of Notari's edition concerns the score's barlines. Every work contains barlines drawn through every staff. The lines are not drawn with any regularity, and thus their significance is not immediately clear. Take, for example, the following excerpt from No. 14, *Mesta ti scorgo*:

![Excerpt from No. 14, Mesta ti scorgo](image)

Figure 2.2: *Mesta ti scorgo*, Brace 5, mm. 2-5 (measure 1 included for cleffing).
If the transcriber assumes a 1:1 ratio and holds to Notari's regular barlines, the following transcription results:

![Figure 2.3: Mesta ti scorgo, Brace 5, mm. 2-5, transcription 1.](image)

This is completely unsatisfactory, given the desire for an easily accessible score. The performer should not be expected to change meters each bar. Notari did not indicate a metrical shift, and one should therefore not be expressed in the transcription.

Yet, if the transcriber holds true to the 1:1 ratio and ignores Notari's given barlines, the following results:

![Figure 2.4: Mesta ti scorgo, Brace 5, mm. 2-5, transcription 2.](image)

This is much more accessible to the modern performer, and the lines now gain a sense of metrical movement.

Yet, this version fails to account for Notari's original barlines. How is ignoring Notari's barlines honoring his conception of the music? The easiest solution would be to simply place a tick mark where Notari's original barlines appeared. That way, a modern performer would have normal barlines, and the
scholar would have Notari's barlines. Yet, this method fails the basic rule of creating an uncluttered score. The only solution, then, is to explore the meaning behind Notari's barlines for an acceptable substitute.

After examining all eighteen of Notari's pieces, it becomes obvious that the barlines are, in fact, of no metrical significance. It is his norm to insert barlines in multiples of the integer valor. For instance, in a piece in 4/4 (notated C in the time signature), the bars often contain 4, 8, 12, 16, or 20 beats. However, there is little consistency in this beat pattern, and a literal transcription could result in the previously-shown metric chaos. Notari's printed notes and proportions are rhythmically precise, and by simply reading the notes and rests on the page, a performer could ensure correct rhythm. Thus, there is little use for a barline as a measure of rhythmic precision.

To make matters more confusing, the musical phrases often awkwardly cross Notari's barlines, as do the syllables of his text. In Figure 2 above, note that Notari sets the word *dinante* across the barlines. While text running across bars is common, text and musical phrasing that are often independent of bars call the very nature of the barlines into question. If the music and text are not bound by the barlines, then what exactly do the barlines accomplish? The answer is vertical alignment.

In the *Mesta ti scorgo* facsimile above (Figure 2), note the vertical alignment of the half notes. There appears to be an alignment anomaly in bar three of the bass, unless one remembers Notari's instructions regarding notes with a “+” symbol. When read with alignment in mind, each bar becomes a discrete musical unit whose function is to align notes and text. Instead of attempting to align the pieces on a large scale—i.e., by musical phrase—, either Notari or William Hole chose to align the score measure by measure. This system undoubtedly made text underlay questions easier to resolve and also helped to remedy mistakes in the printed parts, since each measure could be treated as a discrete unit; and because all vertical measures have the same number of beats, one could simply insert any missing beats or diminute the existing notes.

With this discovery in mind, the transcriptions have been made using regular modern barring. The alignment powers of modern notational software negate the original need for Notari's barlines; they simply become unnecessary and cumbersome. One could argue that the transcribed versions actually present a better rhythmical flow than the original engraving, in that the music is now free of non-metrical barring. The modern bars mark equal units of time and thus serve to rhythmically propel the pieces to cadential points. That being said, Notari's original barlines did have a purpose for their point in time.

Other notational oddities include Notari's text elisions and strange beaming patterns. Take, for instance, the last measure in system 2 recto of No. 4 (*Piangono al pianger mio le fere*):
Figure 2.5: *Piangono al pianger mio fere*, Brace 2 recto, final measure, first soprano.

Notari generally leaves his eighth notes unbeamed. However, he sometimes includes both a beam and note flags, as seen above. There is little consistency in this practice, and the beaming does not seem to be dependent on text underlay. It is quite possible that his beaming choices are simply random and of no significance.

Less enigmatic and far more practical are his choices in text abbreviation and elision. Even with his carefully constructed measuring system, Notari occasionally ran out of room for his text underlay. To solve that problem, he often replaced letters of common words with commas. He also commonly elides the word *e* with another syllable, both to fit the text under his notes and to save space on the page. No. 8, *Che farai, Meliseo* contains a common example of Notari’s elision:

Figure 2.6: *Che farai, Meliseo*, Brace 3, mm. 3-4, solo bass.

Here is a transcription of Figure 3 into modern notation, showing the textual elision:

Figure 2.7: *Che farai, Meliseo*, mm. 36-37, solo bass.

The actual text of the line is “sua meco communiche,” but Notari drops the second “m” of
communiche and inserts an elision tie. Seemingly, he does this to save space in a tight area. Since the elided words are usually common in Italian, trained Italian singers would have no trouble filling in necessary letters. In the above case, a missing “m” does not even change the word itself. Yet, one wonders if English singers would be so adept at catching subtle Italian elisions.

One last oddity remains. As previously mentioned, Notari indicates that at times, a singer must also perform specific notes on an instrument. He marks those notes with a “+,” and they have been transcribed thusly. However, at other times Notari indicates that a resting vocalist or resting instrumentalist is to perform entire sections of music. He writes these sections on the existing staves, presumably to save space. After all, it does not make a great deal of sense to insert an entirely new staff line for what amounts to an interlude. For instance, in No. 11, Ecco, ch’un’altra volta, Notari inserts a brief tenor monody as the two soprano lines cadence. He writes the monody on the second soprano line, and the only indication that a personnel change has occurred is the clef change:

![Figure 2.8: Ecco, ch’un’altra volta, Brace 3 verso, mm. 2-3](image)

This is not to say that Notari’s clef changes always indicate a change in voice type. In this particular case, it appears that he is simply inserting a tenor soloist, and thus chooses a tenor clef.

A similar personnel change may have occurred in No. 18, Ben qui si mostra il Ciel. This monody, which is actually a reduction of the four-voice madrigal by Cipriano di Rore, has a range of F2-A4 and is written in three clefs.35 The clef changes are not simply to avoid leger lines, as Notari’s staves in bass clef commonly ascend above middle C. The piece is generally for a bass singer, as it often cadences on F2 and G2. However, Notari either had an exceptional bass with a powerful falsetto at his disposal, or the monody is actually for more than one singer. The former is likely true, given that Notari lists No. 18 for a single voice and not for several, as he did in No. 11. Again, if Notari

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conceived the bass parts with his own voice in mind, *Ben qui si mostra il Ciel* is a testament to his virtuosity.

Notari's last and most significant example of part insertion occurs in No. 17, *Cosí di ben amar*. While he indicates that the piece is for three vocalists, it begins as a duet which is interrupted by a violin sinfonia:

![Figure 2.9: Cosí di ben amar, Brace 3 verso, mm. 1-2](image)

In this example, one can see where the soprano lines are taken over by the violins. In this particular case, Notari provides a clef change and an actual textual indication—*Sinfonia*—, (the only such indication of personnel change in *Prime musiche nuove*). Interestingly, No. 17 is also a madrigal in which the continuo player is required to sing. Thus, Notari was able to fit five parts into a three-system score.
Critical Notes

What follows are the critical notes from the transcription process. Measure numbers alone will refer to the modern transcriptions, but measure numbers coupled with brace and page numbers will refer to the original edition. Notari's use of coloration, which only occurs when he is writing a hemiola in 3/2 or 6/8 time, is notated in the transcriptions by broken brackets over the affected notes.

The original clefs will be listed in descending order (top staff to bottom staff) as follows:

S=Soprano clef
M=Mezzo soprano clef
A=Alto clef
T=Tenor clef
G=Treble clef
B=Bass clef

In three-voice pieces with two female lines, the top line shall be referred to as soprano and the middle as alto.

Here is a formatted version of Notari's original table of contents:

Table 2.1: Notari's Table of Contents

<table>
<thead>
<tr>
<th>Intenerite voi.</th>
<th>Voci 2</th>
<th>Facciate 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Occhi miei, che vedeste.</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Su la riva del Tebro.</td>
<td>2</td>
<td>ibidem</td>
</tr>
<tr>
<td>Piangono al pianger mio P$^2$ 2$^a$ 3$^a$ 4$^a$</td>
<td>2</td>
<td>4 et 5</td>
</tr>
<tr>
<td>Occhi, un tempo mia vita.</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>Girate, occhi, girate.</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>Ahi, che s'accresce in me.</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>Che farai, meliseo.</td>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td>Musa, Amor.</td>
<td>3</td>
<td>10</td>
</tr>
<tr>
<td>Si de me.</td>
<td>3</td>
<td>ibi</td>
</tr>
<tr>
<td>Ecco, ch'un'altra volta.</td>
<td>3</td>
<td>12 et 13</td>
</tr>
<tr>
<td>Se nasce in Cielo.</td>
<td>2</td>
<td>14</td>
</tr>
<tr>
<td>O bella Clori.</td>
<td>2</td>
<td>15</td>
</tr>
<tr>
<td>Mesta ti scorgo.</td>
<td>3</td>
<td>16</td>
</tr>
<tr>
<td>Anima eletta.</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>Title</td>
<td>Measure</td>
<td>Time</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>---------</td>
<td>------</td>
</tr>
<tr>
<td>Con esperanças espero. Spagnnola.</td>
<td>3</td>
<td>18</td>
</tr>
<tr>
<td>Così di ben amar. con una Sinfonia.</td>
<td>3</td>
<td>19 et 20</td>
</tr>
<tr>
<td>Ben qui si mostra il Ciel.</td>
<td>1</td>
<td>21</td>
</tr>
</tbody>
</table>

1. **Intenerite voi**  
Original clefs: SSB  
Original time signature: C  
Likely voicing: soprano, soprano/alto, bc  
Description: chamber duet (madrigal)  
Text by: Ottavio Rinuccini  
- The bass in m. 14 was given a dot. The dot appears as a speck in the original.  
- A repeat was added from the end to m. 38 in accordance with Notari's original indication. Although Notari sometimes uses repeat signs, he often indicates repeats by writing out the first note and syllable of the repeat at the end of the repeated section.  
- The C5 in the soprano line, m. 15 originally had a flat assigned to it. This was to cancel a preceding sharp, and is therefore not needed in the transcription.  
- The final longa has been transcribed as a whole note with a fermata.

2. **Occhi miei, che vedeste**  
Original clefs: SSB  
Original time signature: C  
Likely voicing: soprano, soprano/alto, bc  
Description: chamber duet (madrigal)  
Text by: Giovanni Battista Guarini  
- The final longa has been transcribed as a whole note with a fermata.

3. **Su la riva del Tebro.**  
Original clefs: SSB  
Original time signature: C  
Likely voicing: soprano, soprano/alto, bc  
Description: canzonetta  
Text by: Anonymous  
- The third word in m. 10 of the alto was changed from *i* to *gli*, to match the soprano. In this case, the elision omission would be cumbersome for English speakers.  
- The final longa has been transcribed as a whole note with a fermata.

4. **Piangono al pianger mio**  
Original clefs: SSB  
Original time signature: C  
Likely voicing: soprano, soprano/alto, bc  
Description: strophic variations on a *Romanesca* bass  
Text by: Ottavio Rinuccini  
- Note: P² ² ³ ³ ⁴ in the table of contents refers to the four variations of this madrigal.

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36 These compositional descriptions have been adapted from Spink, “Angelo Notari,” 176.
• In the original, the rest at the soprano, brace 3 verso, m. 1, is incorrect. It was written as a quarter rest, but has been transcribed in m. 19 as a half rest.
• The alto, brace 4 verso, m. 1, contains what appears to be a dotted G3. The dot is either a printing artifact or an error.
• There is no custos in the soprano, brace 1 recto, m. 5. It appears that a courtesy E-flat was at one time written into the edition at the British Library, but only a faint outline remains.
• There is a printing error in the bass, brace 4 recto, m. 1. The E-flat in the key signature runs together with the B-flat. Notari marked all of the E-flats in this brace, so the flat in the key is not very useful and has not been transcribed.
• Notari marks an E-sharp in the bass, brace 4 recto, m.3. This accidental is to negate the E-flat in the bass key signature. As the E-flat was dropped from the key signature in the transcription, this accidental is not necessary.
• In brace 4 recto, mm. 2-3, there is a signum in the soprano and alto that does not line up vertically. Moreover, there is no signum present in the bass.
• In mm. 31-32, the text has been elided from Mosso to moss' and from anch to anc'. These are Notari's elisions and have been retained.
• The longas at the ends of the four verses have been transcribed as whole notes with fermatas.

5. Occhi, un tempo mia vita.
Original clefs: TTB
Original time signature: C
Likely voicing: tenor, tenor, bc
Description: chamber duet (madrigal)
Text by: Giovanni Battista Guarini
• The C-natural in top line of m. 20 was made natural because Notari did not mark it as sharp. He did mark each individual C-sharp and D-sharp in the preceding measures, but not the final C4 in m. 20. Therefore, it has been transcribed with an accidental natural that negates the preceding C-sharp.
• The text underlay of mm. 21-22 was not directly notated by Notari, but is implied by sequencing.
• In the top voice of brace 3, m. 2, gran was elided to gra due to spatial issues. The n has been retained in the transcription.
• In the top voice, brace 3, m. 3, Notari elides torcete il as torcetil. This is presumably due to a lack of space, and it has been transcribed as torcete il.
• The final longa has been transcribed as a whole note with a fermata.

Original clefs: SSB
Original time signature: C\(^3\) (proportio sesquialtera) with a proportional shift to C at brace 2, m. 5.
Likely voicing: soprano, soprano/alto, bc
Description: canzonetta
Text by: Gabriello Chiabrera
• The first measure has been made a pickup measure.
• The B# in soprano, brace 1 m. 4, has been rendered as a B-natural, as the sharp simply cancels the flat in the key signature.
• A D.S. has been created during the last proportional change in accordance with Notari's original repeat instructions.
• The final longa has been transcribed as a whole note with a fermata.
7. *Ahi, che s'accresce in me*
Original clefs: SB
Original time signature: C
Likely voicing: soprano soloist, bc
Description: monody
Text by: Anonymous
- The E-flat in the bass of m. 5 has been made ficta, as Notari did not specifically notate it as such.
- A coda and *D.S. al Fine* have been added in accordance with Notari's original instructions.
- The final longa has been transcribed as a whole note with a fermata.

8. *Che farai, meliseo*
Original clefs: BB
Original time signature: C
Likely voicing: bass soloist, bc
Description: strophic variations
Text by: Jacopo Sannazzaro
- In the title, *Meliseo* has been capitalized (it is a proper name) and the question mark has been added.
- The second half note in the continuo, brace 3, m. 4, is incorrectly dotted. This dot could be an error or a printing artifact.
- In brace 3, m. 4, the elision on *communiche* has been removed, and the full text has been transcribed.
- The final longa has been transcribed as a whole note with a fermata.

9. *Musa, Amor*
Original clefs: SSB
Original time signature: with a proportional changes to 3 and C
Likely voicing: soprano, soprano/alto, bass, bc
Description: canzonetta
Text by: Anonymous
- The second F4 in m. 22 has been made an F-natural, as Notari did not mark it as a sharp.
- A repeat has been added between m. 22 and the end in accordance with Notari's original instructions.
- The final longa has been transcribed as a whole note with a fermata.

10. *Si de me*
Original clefs: SSB
Original time signature: 3
Likely voicing: soprano, soprano/alto, bass, bc
Description: canzonetta
Text by: Gabriello Chiabrera
- The first measure has been made a pickup.
- The second F-sharp in the soprano, m. 4 and and alto, m. 10 are editorial. Notari did not mark those specific notes as sharps, but context seems to indicate an F-sharp.
- Notari's repeat signs are slightly vague. A repeat has been added to both sections in accordance with his written instructions.
- The final longa has been transcribed as a whole note with a fermata.

Original clefs: SSB
Original time signature: \( \text{C} \)
Likely voicing: soprano, soprano/alto, tenor soloist, bc
Description: chamber duet with tenor recitative (madrigal)
Text by: Jacopo Sannazzaro
- In the alto, brace 3 verso, m. 3, there is a clef change to tenor clef. This is the beginning of a tenor solo. In the modern transcription, the clef changes from treble to treble-eight.
- The second soprano/alto re-enters at brace 3 verso, m. 4. This is rendered as a change back to treble clef in the transcription at m. 55.
- The text underlay at brace 1 recto, m. 3 is ambiguous. Normally, Notari employs a ditto mark when he wants the previous line of text repeated under a set of notes. Such a mark is not present here, but the sequencing of the notes suggests that a ditto was meant and omitted. It has been transcribed with the ditto in mm. 61-64.
- The final longa has been transcribed as a whole note with a fermata.

12. *Se nasce in Cielo*
Original clefs: SB
Original time signature: \( \frac{3}{2} \) with a proportional change to \( \text{C} \)
Likely voicing: soprano, bass, bc
Description: canzonetta
Text by: Anonymous
- The final longa has been transcribed as a whole note with a fermata.

13. *O bella Clori*
Original clefs: SB
Original time signature: \( \frac{3}{2} \) with a proportional change to \( \text{C} \)
Likely voicing: soprano, bass, bc
Description: canzonetta
Text by: Gabriello Chiabrera
- The final longa has been transcribed as a whole note with a fermata.

14. *Mesta ti scorgo*
Original clefs: ATB
Original time signature: \( \text{C} \)
Likely voicing: tenor, tenor, bass, bc
Description: chamber trio (madrigal)
Text by: Anonymous
- The top voice is missing its custodes in braces 1 and 4.
- The F-natural in the top voice of m. 46 is not in the original score. However, Notari did not mark it an F-sharp, and thus the accidental is a notational courtesy in the transcription.
- The final longa has been transcribed as a whole note with a fermata.
15. *Anima eletta*

Original clefs: BB

Original time signature: C

Likely voicing: bass soloist, bc

Description: monody

Text by: Jacopo Sannazzaro

- Notari’s printed B-sharps have been rendered as B-naturals, as the sharps simply negate the B-flat in the key signature.
- The final longa has been transcribed as a whole note with a fermata.

16. *Con esperanças espero*

Original clefs: SSB

Original time signature: C\(^3\)

Likely voicing: soprano, soprano/alto, bass, bc

Description: canzonetta

Text by: Anonymous

- This is the only piece in *Prime musiche nuove* that is not texted in Italian.
- The first measure has been rendered as a pickup measure.
- The whole note in the alto of brace 2, m. 1, is missing a dot.
- Both whole notes in the soprano, brace 2, m. 2, are missing dots.
- The quarter note in the soprano, brace 3, m. 4, has been changed to a half note due to missing beats.
- Brace 4, m. 4 has been rendered as a pickup measure into the third set of text.
- A repeat has been added from m. 39 to the end in accordance with Notari’s instructions.
- The final longa has been transcribed as a whole note with a fermata.

17. *Cosí di ben amar*

Original clefs: SSB

Original time signature: C with a proportional change to \(\frac{\text{3}}{\text{2}}\).

Likely voicing: soprano, soprano/alto, bass, bc, tenor soloist, violins

Description: Chamber duet, with recitatives for soprano and tenor, a violin sinfonia, and final three-voice chorus.

Text by: Petrarch

- In the soprano, brace 1 verso, m. 5, Notari's text is abbreviated to save space. The entire text has been rendered in the transcription.
- The eighth rest on beat 3 of the soprano, m. 23 was written as a quarter rest in the original.
- The whole note in m. 73 of the bass has been dotted.
- Measure 1 of the bass, brace 2 recto has two extra beats. The first whole note in the measure has been rendered as a half note to compensate.
- The top two lines originally change to G clefs at m. 39.
- The second soprano/alto solo holda into the violin sinfonia at measure 39, as per Notari’s written score.
- The second line originally shifted to tenor clef at m. 91 and back to soprano clef at m. 107.
- The final longa has been transcribed as a whole note with a fermata.
18. *Ben qui si mostra il Ciel*
Original clefs: TB
Original time signature: C
Likely voicing: bass soloist, bc
Description: divisions on de Rore's original bass (monody)
Text by: Cipriano di Rore

- The solo and continuo originally changed to alto clef on beat 3 of m. 9.
- The continuo returned to bass clef on beat 2 of m. 11.
- The solo returned to bass clef at m. 16.
- The solo changed to tenor clef on beat 4 of m. 28.
- The solo returned to bass clef on the first eighth note of m. 35.
- The solo changed to tenor clef at m. 42.
- The solo returns to bass clef twelve notes before the final.
- The solo is missing a custos and a clef change at the end of brace 5.
- The seventh note of m. 40 was originally (and incorrectly) a quarter note. It has been changed to a sixteenth.
- The eighth notes on beats 3 and 4 of m. 51 were originally sixteenth notes.
- The penultimate measure is actually missing two full beats. It is likely that this bar is an unmetered cadenza and has been transcribed as such. The editorial marking (cadenza) has been added.
- The final longa has been transcribed as a whole note with a fermata.
1. Intenerite voi

Intenerite voi, lagrime mie,
Intenerite voi quel duro core
Ch’in van percuote Amore.
Versate a mille a mille,
Fate di pianto un mar, dolenti stille.
O quel mio vago scoglio
D’alterezza e d’orgoglio
Ripercosso do voi men dura sia,
O se n’esca con voi l’anima mia.

Soften, my tears,
soften that hard heart
that Love assails in vain.
Fall in your thousands,
create a sea of tears, O bitter drops.
Either make that comely rock
of pride and arrogance
less hard by beating against it,
or let my life flow out upon your tide.

2. Occhi miei, che vedeste

Occhi miei, che vedeste
Il bell’Idolo vostro in pred’altrui,
Com’al’hor’ambe due non vi chiudeste?
E tu, anima mia, com’al gran duolo
Non te ne gisti a volo?
Ahi, ch’io posso ben dire
Ch’il soverchio dolor non fa morire.

My eyes, when you espied
your idol in the clutches of another,
why did you not both close without delay?
And you, my spirit, from such agony
why did you not fly?
Alas, I realize all too clearly now
that an excess of sorrow is not fatal.

3. Su la riva del Tebro

Su la riva del Tebro un dì d’Aprile
Stava un Pastor gentile
Che con gli stridi dolorosi, e lassi,
Facea pianger i sassi.

Haveva il crin di fiori, e fronde cinto,
e il suo volto tinto
Di pallor, e così rivolto al sole
Dicea queste parole:

Conosca il mondo vil perfido ingrato
Il nome sì pergiato
De la mia Ninfa; e più non potea dire,
Che si sentia morire.

On the banks of the Tiber one April day
a gentle shepherd stood
uttering such sorrowful laments
that the very stones wept too.

His brow was bound with flowers and leaves,
and his face was covered
by a sickly hue, and turning to the sun
he spoke these words:

May the abject, false, ungrateful world
know the precious name
of my beloved. More he could not say,
for death, he felt, was near.

4. Piangono al pianger mio

Piangono al pianger mio le fere, e i sassi
A miei caldi sospir traggon sospiri;
L’aer d’intorno nubiloso fassi
Mosso anch’egli à pietà de’ miei martiri.

When I weep wild beasts weep too, the stones
sigh in sympathy with my ardent sighs.
The very air around me turns to mist,
so moved is it to pity by my grief.

Wherever I go, wherever I turn my steps,

---

Par che di me si pianga, e si sospiri;  
I feel I am the object of tears and sighs;  
Par che dica ciascun, mosso al mio duolo,  
I seem to hear each creature, pitying, say:  
Che fai tu qui, meschin, doglioso e solo?  
“What does thou here, poor fellow, sad and solitary?”

5. Occhi, un tempo mia vita

Occhi, un tempo mia vita,  
Eyes that were once dear as my life,  
Occhi, di questo cor dolci sostegni,  
eyes that brought sweet comfort to my heart,  
Voi mi negate aiuto?  
do you now refuse aid?  
Questi son ben de la mia morte i segni.  
Those eyes now herald my death;  
Non più speme o conforto,  
deprived of all hope and comfort,  
Tempo è ben di morir, a che più tardo?  
it is time I died, why should I tarry longer?  
Occhi, ch'a si gran torto  
Eyes that so unjustly  
Morir me fate, a che torcete il guardo;  
bring about my death, why turn away?  
Forse per non mirar com'i v'adoro?  
Would you, perchance, not see how I adore you?  
Mirate almen ch'io moro.  
Watch me, at least, as I die.

6. Girate, occhi, girate

Girate, occhi, girate  
Turn your eyes, oh turn them  
A' miei, che tanto priegano  
to mine, that long so much  
Gli sguardi, che non piegano  
for the glances they can never  
Giamai verso pietate,  
soften with compassion,  
Che se da lor si tolgon o  
and, if they tear themselves away,  
Occhi, a ragion si dolgono.  
my eyes must fill with tears.

In sul mattin d'Aprile,  
On April mornings  
Quando i nembi tranquillano,  
when rainclouds have dispersed,  
Fresche rose sfavillano  
fresh roses sparkle,  
D'un vermiglio gentile,  
softly crimson,  
E così dolce odorano  
and so fragrant is their scent  
Che Zeffiro inamorano.  
that Zephyr falls in love with them.

Vergini peregrine,  
Lovely girls,  
Come lor s'avvicinano,  
when they espy them,  
Così liete destinano  
joyfully resolve to weave them  
Farne corono al crine;  
into garlands for their hair,  
Al crine, onde incatenano  
garlands with which they bind  
I cor, ch'a morte menano.  
our hearts and lead us to death.

7. Ahi, che s'accresce in

Ahi, che s'accresce in me l'usato ardore,  
Alas, you fan my wonted ardor  
Mentre fra rosa e rosa  
as between rosy lips  
Tu spiri, aura amorosa.  
you waft, O amorous breeze.  
Ma spiri, aura gradita,  
But blow, O welcome breeze,  
Struggi pur questo core,  
consume this heart of mine,  
Spegni pur questa vita,  
snuff out my life,  
Che sarà 'l tuo spirar soave e grato,  
for your breath will be pleasant and delightful,  
Dolce l'incendio, e 'l cener mio beato  
sweet the fire and blest my ashes
S'al ultimo sospiro,  
Aura gentil, mentre tu spir' io spiro.

if, upon the last sigh,  
gentle breeze, as you blow, I die.

8. Che farai, Meliseo?

Che farai, Meliseo? Morte rifiutati  
Poichè Filli t'ha posto in doglie e lagrime  
Nè più, come soletta, lieta salutati  
Dunque, amici pastor, ciascun consacrime  
Versi sol di dolor, lamenti e ritimi;  
E chi altro non può, meco collagrime.  
A pianger col suo pianto ognun incitimi,  
Ognun la pena sua meco communiche,  
Ben ch'il mio duol da sè e notte invittimi.

What will you do, Meliseo? Death rejects you  
though Phyllis has brought you grief and tears  
and smiles at you no longer as she did.  
So, shepherd friends, let each of you dedicate  
verses of sorrow to me, and laments;  
And those who can do nothing else, let them weep with me,  
and, with their tears, urge me on;  
let each infect me with his grief,  
even though mine, unaaided, torments me day and night.

9. Musa, Amor

Musa, Amor porta novella  
Ch'è per me piena di pene.  
Amarillide mia bella.  
Ha ria febbre entro le vene,  
E dal fior de la bellezza  
Stra lontana ogn'allegrezza.

O Muse, Love has brought me  
very painful tidings.  
My lovely Amaryllis  
has a cruel fever in her veins,  
and from this flower of loveliness  
all happiness has fled.

O Melpomene diletta,  
Spiega l'ali tue dorate  
Là ve l'egra giovinetta  
Mena in doglia le diornate;  
E di canto falso, o vero  
Rasserena il suo pensiero.

O gracious Melpomene,  
spread your golden wings  
there, where the suffering girl  
is passing her days in pain;  
and with a song -false or true-  
soothe away her care.

In tua man sono i tesorì  
Di Castilia, e d'Ellicona;  
Sai di Giove i tanti amori,  
Sai che 'l cielo egli abbandona,  
E per farne il suo desio  
Ei trasforma la bella Io.

In your hands are the treasures  
of Castille and Helicron;  
you know about Jove's many loves,  
and know how he left the heavens  
and, to satisfy his desire,  
transformed the lovely Io.

10. Si de me

Si de me pur mi desviano  
I pensar, che vi disiano,  
Ch'io di me nulla non so;  
Però gli occhi, onde diletami  
Amor piú, quand'ei saettami,  
Su la cetra io canterò.

Even should I be led astray  
by passionate thoughts of you  
to the point where I am no longer myself,  
yet of those eyes, the most potent charm  
of Cupid, when his arrow wounded me,  
I shall sing to my lyre's accompaniment.

Occi bei, ch'alme infiammassero,  
E che dolce i cor legassero,  
Mille n'hebbe il mondo, e piú;  
Ma, che dolce i cor stringessero,  
E qual voi l'anime ardessero,

Of beautiful eyes that inflame our souls  
and sweetly fetter our hearts,  
there must be thousands in the world;  
but of those that tenderly clasp the heart  
and fire the spirit like you do,
Occhi belli, unqua non fu.
Col bel negro, onde si tingono,
Col bel bianco, onde si cingono
Le pupille, ond'io morì,
L'alme stelle in Ciel non durano,
E del sol tutti s'oscurano
I rai d'oro a messo il dì.

beautiful eyes, there are no others.
With that wonderful darkness of color,
with the clear white that surrounds
the pupils, whence I was slain,
the noble stars in heaven cannot compete,
and the golden beams of the noonday sun
are all obscured.

11. Ecco, ch'un'altra volta

Ecco, ch'un'altra volta, o piagge apriche,
Udrete il pianto e i gravi miei lamenti;
Udrete, selve, i dolorsi accenti
E 'l tristo suon de le querele antiche.
Udrai tu, mar, l'usate mie fatiche,
E i pesci al mio languir staranno intenti;
Staran pietose a' miei sospiri ardenti
Quest'auré, che mì fur gran tempo amiche.
E se di vero Amor qualche scintilla
Regna fra questi sassi, havrà mercede
Del cor, che desiendo ard' e sfavilla.
Ma, lasso, a me che val, se già no 'l crede
Quella, che sol vorrei ver me tranquilla,
Né le lagrime mie m'acquistan fede?

So once again, O sun-drenched shores,
you will hear my weeping and my complaints;
you, O woods, will hear the grieving words,
the unhappy sound of ancient accusations.
You, O ocean, will hear my old laments,
and fish will pay attention to my grief,
while, sympathizing with my passionate sighs,
these breezes, long my friends, will pause and listen;
and if a single spark of real love
lurks among these stones, it will take pity
on a heart that blazes with desire.
But alas, what good will it do me when I cannot
convince her who I only want to trust me,
but in whom my tears induce no faith?

12. Se nasce in Cielo

Se nasce in Cielo
Il dio di Delo,
A l'occidente
Guinge repente.
Se si fà notte segue l'Aurora,
E 'l ciel indora.

Nasce vicina
Al fior la spina,
Seguita il pianto
Al riso accanto.
Solo l'Amore, estate e verno
Dura in eterno.

Brieve baleno
Dura al sereno,
Ogni tempesta
Al fin s'arresta.
Verdegia il ramo e poi si spoglia
D'ogni sua foglia.

As soon as he rises
in the sky,
Apollo hastens
to the west.
Hard on night's heels comes the dawn,
gilding the sky.

Close to the flower
the thorn appears,
tears soon
follow laughter.
Only Love, come winter, come summer,
lasts forever.

Lightning lasts but briefly
in clear skies,
every storm
comes to an end.
Boughs put forth greenery, then shed
every leaf.
13. O bella Clori

O bella Clori, 
Clori mia bella, 
Fiamma novella 
di mille cori, 
Questi occhi vaghi 
D'Amor ricetto, 
Con che m'impiaghi 
Di gioia il petto, 
Vedrò giamai 
Pietosi a lì miei guai.

O lovely Clori, 
Clori my fair one, 
young, fresh flame 
of a thousand hearts, 
those beautiful eyes 
where Love resides, 
that wound my heart 
with happiness, 
will never look on me 
with sympathy.

Questi crin d'oro 
D'Amor catene, 
D'ogni mio bene 
Sono il tesoro; 
Trar lor legato 
Vive il mio core, 
Et in tal stato 
Arde D'Amore. 
O dolce rete, 
Voi preso mi tenete.

Those golden tresses, 
chains of Love, 
are the most precious 
of all my treasures; 
entangled in them 
is my heart, 
and thus bound 
it burns with love. 
O tender snare, 
you hold me fast.

Questo bel viso 
Di rose tinto, 
Ove dipinto 
Sta il Paradiso, 
Sarà mai vero, 
Compassion, 
De' miei martiri? 
O viso amato, 
Tu mi puoi far beato

That pretty face 
with its rosy hue, 
the very picture 
of Paradise, 
will it ever show 
compassion, 
true understanding 
of my torment? 
O beloved face, 
you can make me blest.

14. Mesta ti scorgo

Mesta ti scorgo, e pallida figura, 
Darmi gli ultimi baci, e dir piangendo, 
Ti lascio, hoimè, ne la partita oscura 
Questi estremi d'Amor frutti cogliendo. 
O mio fedel, a Dio, morte mi fura. 
M'en vò, rimanti in pace, in Ciel t'attendo. 
E in un co 'l dir nel suo tristo sembiante, 
L'amata forma mi spario dinante.

I seem to see you, sad and pale, 
kissing me for the last time, and saying tearfully: 
I leave you, alas, and at the dark departing 
pluck these last fruits of love. 
O my true love, farewell, death bears me off; 
I go, peace be with you, I shall await you in heaven. 
And as she spoke with sorrowing countenance, 
the beloved vision vanished from my sight.

15. Anima eletta

Anima eletta, che co 'l tuo fattore 
Ti godi assisa ne' stellati chiostri, 
Ove lucent' e bella or ti dimostri 
Tutta pietosa del mondano errore, 

Blest spirit, that with thy Creator sits 
blissfully among the starry cloisters, 
where, shining and fair, thou showest 
compassion towards all worldly error:
Se mai vera pietà, se guisto amore
Ti sospiinge a curar de’ danni nostri,
Fra sì storte vie, fra tanti mostrì,
Prega ch’io trovi il già perduto core.
Veni vedra’ mi a venerar la tomba
Ove lasciasti le reliquie sante,
Per cui sì chiara in Ciel Padoa rimbomba.
Ivi le lodi tue sì belle e tante,
Quantunque degne di più altera tromba,
Con voce dir m’udrai bassa, e tremante.

If ever true pity, if real loveliness
impels you to care about the wrongs we suffer
among such tortuous, monster-infested ways,
pray that I may find the heart I lost.
I shall then come to venerate the tomb
in which you left your sainted bones
that confer such noble fame on Padua,
and you shall hear your praises, many and fair
(though worthy to be more proudly trumpeted),
pronounced by me in low and trembling voice.

16. Con esperanças espero

Con esperanças espero
Qu’el garlardón se me dé
Mas, ¡ay de mi! que no sé
Sy me moriré primero.

De esperanças me entretengo.
Muchos días ha que no veo
Que llegue el bien que deseo
Ny las esperanças que tengo.

Morir será lo más cierto.
Sy dura tanto el engaño
Que no se conoce el daño
Hasta que no es descubierto.

Pero al fin esperar quiero
Por ver sy lo alcançarè
Mas ¡ay de mi! que no sè
Sy me morirè primero.

I wait in hopeful anticipation
that the prize will be mine;
But alas, for all I know
I may well die betimes.

In hope I while away the time:
days pass by without a sign
of attaining the happiness I desire,
or fulfilling the hopes I cherish.

And yet I want to wait in hope,
for they say the prize will be mine.
But alas, for all I know
I may well die betimes.

For die I surely will.
A delusion can last so long
that its harmful effect is unknown
until all is laid bare.

And yet I want to wait in hope
and see if the prize will be mine.
But alas, for all I know
I may well die betimes.

17. Così de men amar

Cosí di ben amar porto tormento
E del peccato altrui cheggio perdonò;
Anzi del mio, che devea torcer li occhi
Dal troppo lume, e di sirene al suono
Chiuder li orecchi; ed ancor non men pento
Che di dolce veleno il cor trabocchi.
Aspetto io pur che scocchi
L’ultimo colpo chi mi diede ’l primo:
E fia, s’ i’ dritto estimo,
Un modo di pietate occider tosto,

So, having greatly loved, I needs must suffer,
and I ask forgiveness for the sins of others;
or rather for mine, since I should have turned my eyes
away from the excessive light, and shut my ears
to the sirens' song; yet I do not regret
that my heart with sweet poison overflows.
I await the final blow
from the same hands that struck the first.
So be it; and if I have judged aright,
to kill me quickly would be merciful,
Non essendo ei disposto
A far altro di me che quel che soglia;
Ché ben muor chi morendo esce di doglia.
since Love is not disposed
to treat me in any but his accustomed way:
death is a boon when it brings release from grief.

18. Ben qui si mostra il Ciel

Ben qi si mostra il Ciel vago e sereno,
E qui ridon le rose, e i lieti fiori
Sprando amati odori
Destan gli augelli al dolce canto ameno;
Ma ria ventura al fin, lasso, ne sorge,
Ch'Amor tacitamente
Tesse tra fiori, e l'herbe un placido angue;
Onde venen sì dolce ai petti porge,
Ch'il cor soavemente
Pien di dolce desio morendo langue.

Here the sky is beautiful and cloudless,
and here the roses smile and happy flowers,
wafting lovely perfumes,
awake the birds to sweet and pleasant song;
but underneath, alas, disaster lurks,
for Love has silently slipped
among the flowers and grass a sleeping snake;
whence he derives a venom of such sweetness
that if it touch the breast, the heart,
filled with tender longing, droops and dies.
We now come to the most difficult portion of the discussion on Signor Notari: a discussion of his style and influence. Unfortunately, discussions of Notari's style must be filled with careful supposition instead of confirmable fact. Because Notari seems to have published only one book of music, and because no descriptions of other potential works have been transmitted, all questions regarding his style must fall on eighteen pieces in one collection.

From a purely technical standpoint, Notari's works are exceedingly typical of early seventeenth-century Italy. They are written in the late Italian madrigalian/early monodic style, and when taken in that context, they appear rather unremarkable. Notari did not break new ground or invent new compositional techniques. Instead, he took his influences from the ground-breakers of the day, and used their innovations to propel himself into the avant-garde. Indeed, Notari's works exhibit traits from several Italian masters who were discussed in Chapter 1.

His elaborately-written monodies, performance instructions, and ornamentation seem to be taken from Giulio Caccini’s Le nuove musiche. Even Notari's title suggests a close connection with Caccini; “The New Music” versus “First New Music.” Yet, Notari’s work did not bring Caccini's work and style to England. Instead, Robert Dowland's Musical Banquet of 1610 was the first collection from English presses that included Caccini and Caccini-style monody.38

Notari's late Italianate madrigals likewise have limited historical significance. Nicholas Young's Musica Transalpina (1588) and Thomas Watson's Of Italian Madrigalls Englished (1590) had already entrenched the Italian madrigal in England a decade before Notari's arrival. As is well known, the English were obsessed with the madrigal and made it their own. Angelo Notari cannot be said to be the cause of that obsession, and it is unlikely that he profited from it.

Notari's soprano duets, written with a heavy reliance on sequencing and unprepared dissonance, may have brought Luzzasco Luzzaschi and Claudio Monteverdi’s duet styles to the English consciousness, but the links between Notari and those two composers are weak at best. Luzzaschi was a student of Cipriano de Rore, whose work Notari obviously knew. It is impossible to conceive that Notari did not know of Luzzaschi’s 1601 Madrigali a uno, due e tre soprani. Luzzaschi's seventh book

of madrigals was published in Venice while Notari was living there, and it is not a stretch of the imagination to believe that Notari was already in Venice in 1582, when Luzzaschi's third book of madrigals was printed. Lastly, Padua, Notari's first home, is located between Ferrara and Venice. Venice, as already shown, was a musical and cultural crossroads in the sixteenth century, and it is impossible that Luzzaschi's music did not travel there. It is therefore not difficult to believe that Notari had heard of Luzzaschi, and likely heard his music in Padua or Venice. Assuming this tenuous link, Notari's duet writing could be seen as the advancement of Ferrara's virtuoso techniques into England. Of course if this is true, Notari's “version” of Luzzaschi is much more musically tame than the innovator.

Yet beyond this supposition, Notari's work does not seem to have made an extremely large impact. Spink says,

In England the book was unique and remained so. Its influence is difficult to estimate, for it cannot be said to have inspired slavish imitation of its style, nor to have made an outstanding reputation for its composer. Yet it must have been one of the factors contributing towards the acceptance of the Italian style...

Notari's book was rather unique in that:

- It is the first engraved musical score in England that was not written by an Englishman.
- It was the first book of vocal music engraved in England.
- It was the first engraved book of madrigals in England.
- After Parthenia, it was the second book of music the English engraved.
- It likely contained the first engraved portrait of its composer in England.

Prime musiche nuove is fundamentally nothing like Parthenia, or anything that came after it for almost twenty years. It is odd that the English, so enamored with Italian music, would ignore such an Italian publication emanating from London presses. Perhaps Notari's suggestion of new music, the stile nuovo, was simply too much for English composers to stomach. Perhaps Notari's book was simply written too early to be stylistically imitated. Or, perhaps the English were simply slow to adopt late Italian madrigal writing and monody. English-composed Italianate music like Notari’s would not truly reappear until Walter Porter's 1622 collection of Madrigales and Ayres.

38 Spink “Angelo Notari,” 169.
Walter Porter (c.1588-1659) provides yet another tantalizing (and likely unprovable) scenario for Notari. It is well known that Porter traveled to Spain. Porter's supposed connection with Monteverdi is also well known. However, it is intriguing to consider that Porter could originally have been exposed to late Italian styles by Notari. It has already been shown in Chapter 1 that Notari had links (potentially many) with the Spanish and their court. If all of the above is true, then Notari's work could well have pushed the young Walter Porter to Venice. Again, intriguing but not completely substantiated.

Notari may also have another, more powerful, Monteverdian connection. As described in Chapter 1, it is possible that British Library Add. 31440 was at the very least copied by Notari. This collection contains two of Monteverdi’s five-voice madrigals from his seminal *quinto libro* that have been arranged for two sopranos and continuo. Moreover, the collection contains a total of 28 known Monteverdi madrigals, and a number of pieces by other important Italian composers. Notari, having lived in Padua and Venice, would obviously have known famous Italian works. If Add. 31440 is truly Notari’s work, then it is possible that Notari was one of the first to bring Monteverdi to the English court.

Notari’s influences on his fellow composers, however, were probably minimal at best. He was surrounded, and most likely eclipsed, by the English giants Byrd, Gibbons, and Bull in *Parthenia*, and as to his lute playing, he played in the Prince's court while John Dowland performed for the King. Although his works transmitted later Italian styles to the English, English composers who followed Notari were somewhat hesitant to embrace them. Notari’s work is simply an Italian island in a sea of English music. It is unique because it is different, but it is so different that it fell by the wayside.

Unfortunately, the same can be said for Notari’s impact on lute and continuo playing. Notari’s book was the first work printed in England that required the lute accompanist to read continuo. Robert Dowland's previous work, and English lute parts *en masse*, relied on lute tablature. Notari’s accompaniments were completely extemporized from the written bass line; he provides no instructions or marks to govern harmony. The English did not like this system, and the next work that used it did not appear until 1622—suspiciously, Porter’s aforementioned *Madrigales and Ayres*.

Evidence also exists that Notari may have introduced the theorbo into English circles. One must remember that the frontispiece of *Prime musiche nuove* indicates the theorbo, not the lute, as the

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42 Tim Carter, “‘An Air New and Grateful to the Ear’: The Concept of ‘Aria’ in Late Renaissance and Early Baroque Italy,” *Music Analysis* 12/2 (July 1993), 127.


45 Ibid.
preferred continuo instrument. The Italian theorbo was probably played by Notari, especially if one considers the possibility that he wrote his bass and continuo lines for himself. The instrument does not appear in contemporary English works and thus could have been unique to Notari.\textsuperscript{46} It seems that even instrumentally, the English simply were not ready to imitate Angelo Notari \emph{en masse}.

Notari's style itself is a unique blend of Caccini monody, Luzzaschi virtousity, and even Monteverdian dissonance. Unfortunately, Notari was no Caccini, Luzzaschi or Monteverdi. His work imitates the northern Italian sound up to 1610 and transmits that sound across the English channel, albeit more ineffectively than other aforementioned composers. While the English were ready for the syncretism of the Italian madrigal, they did not readily welcome monody and the \emph{stile nuove}. Notari's work must have been somewhat popular, as it warranted at least two printings. Yet, he did not become famous during his lifetime, or after it. He was an imitator, not an innovator, and history often chooses to forget those who do not make huge leaps in any direction. Thankfully, \emph{Prime musiche nuove} still exists, and at its worst, it contains beautiful music.

\textsuperscript{46} Ibid, 679.
APPENDIX A

Facsimiles

Figure A.1: Original Dedication Plate from *Prime musiche nuove*
Figure A.2: Original Table of Contents and Bilingual Performance Instructions
APPENDIX B

Prime musiche nuove di Angelo Notari à una, due, et tre voci, per cantare
ccon la Tiorba, et altri strumenti, nouamente poste in luce.

Transcribed and Edited by Stanley Mathew Henson
Intenerite voi, lagrime mie

Angelo Notari
text by Ottavio Rinuccini

In - te-ne - ri - te - voi lag - ri - me lag - ri - me
In - te-ne - ri - te - voi lag - ri - me

In - te-ne - ri - te - voi lag - ri - me
In - te-ne - ri - te - voi quel

Ch'in van per-cuo - te A - mo - re, Ch'in van per-cuo - te A - mo - re,
Ch'in van per-cuo - te A - mo - re. Ver - sa-te a mil-le a

Ver - sa-te a mil-le a
mille, Fate di pian-to un mar, dolentstil
mille, Fate di pian-to un mar, dolentstil

O quel mio vagoglo D'al-ter-ezza e d'or-goglio Ripere
O quel mio vagoglo D'al-ter-ezza e d'or-goglio Ripere

Ripero, so da voi men duro si
Ripero, so da voi Ripero, so da voi men duro si

---a, O se n'esca con voi, O se n'esca con voi l'anima mi
---a, O se n'esca con voi, l'anima mi
a O se n'e-sca con voi l'a-ni-ma mi-ni-ma
Occhi miei

Angelo Notari
text by Giovanni Battista Guarini

Occhi miei, che ve-de-ste, che ve-de-ste
Il bell’ido-lo vos-tro in pred-al-tru

Com’ all’ hor’ am-bi due non vi chiu-de-ste? E tu a-ni-ma

mi-a com’al gran du-o-lo Non te ne gi-sti a vo-

mi-a com’al gran du-o-lo Non te ne gi-sti Non te ne gi-sti a vo-
Non te ne gissti a volo? Ahi, Ahi, ch'io posso ben dire Ch'il soverch'io dolor Ch'il soverch'io dolor non fà morire non fà morire.
Su la riva del Tebro

Angelino Notari

Su la riva del Tebro un di d'Aprile Stava un Pastor gentile Che con gli stridi dolosi, e las-

Haveva il crin di fiori, e fronde cinto,

E il suo volto tinto

Di pallor, e così rivolto al sole

Dicea queste parole:

Conosca il mondo vil perfido ingrato

Il nome si pergiato

De la mia Ninfa; e più non potea dire,

Che si sentia morire.
Piangono al pianger mio

Angelo Notari
Text by Ottavio Rinuccini

Piangono al pianger mio le ferire, sospiri

A miei caldi sospiri traggon sospiri,

L'angelo alzandosi vicino ai miei caldi sospiri

Mentre d'intorno nubi lassì, mosso
so anch'egli a pietà de miei martirì, Moss' 

anche e a pietà de miei martirì, Moss'

anche e glia a pietà de miei martirì

Ovunque io volgo, ovunque giro passi

Ovunque io volgo, ovunque giro i passi

Pur, che di me Par che di me si pianta si sospi ri;

Par che di me si pianta e si sospiri;
Che fai tu qui, Che fai tu qui, meschin do-glio-so e so-lo,
Occhi, un tempo mia vita

Angelo Notari
Text by Giovanni Battista Guarini
Tarando? Occhi, ch'è si gran torto ch'è se gran torto Morir me tarà che più tarando? Occhi, ch'è si gran torto Morir me fate a

Face a che tordete il guardar?

che tordete il guardar? Forse per non mirar

Mirate almen, ch'è mo ro Mirate almen

com'io vado ro? Mirate almen ch'è mo ro Mirate al

Mirate almen Mirate almen Mirate al men ch'è mo ro

men Mirate almen Mirate almen Mirate almen ch'è mo ro
Girate occhi girate

Angelo Notari

Text by Gabriello Chiabrera
In sul mattin d'Aprile,
Quando i nembi tranquillano,
Fresche rose sfavillano
D'un vermeiglio gentile,
E così dolce odorano
Che Zeffiro inamorano.

Vergini peregrine,
Come lor s'avvicinano,
Così liete destinano
Farne corona al crine;
Al crine, onde incatenano
I cor, ch'a morte menano.
Ahì, che s'accresse in me

Ahì, che s'accresse in me l'usa-to ardore, Men-

Ahì, Ahì,
che s'accresse in me l'usa-to ardore,

Tre fra rosa e rosa Tu spiri Tu spiri aura amorosa.

Ma spiri, aura gradita, struggi pur questo core,

Spegni pur questa vita, Che sarà il tuo spirar soave e gra-

To, dolce l'incendio dolce l'incendio, e l'encer mio e l'

Cener mio beato e l' - cene -
Ner-mio be-a-to; S'al-ulti-mo sos-pi-ro, Au-ra gen-

til au-ra gen-ti-l, Men-tre tu spi-io spi-ri-ro, Au-

ra gen-ti-l men-tre tu spi-ri-o spi-ro. D.S. al Fine

D.S. al Fine
Che farai, Meliseo?

Angelo Notari

text by Jacopo Sannazzum
O Melpomene dilettta,
Spiega l'ali tue dorate
Là ve l'egra giovinetta
Mena in doglia le diornate;
E di canto falso, o vero
Rasseren' il tuo pensiero.

In tua man sono i tesori
Di Castilia, e d'Ellicona;
Sai di Giove i tanti amori,
Sai che 'l cielo egli abbandona,
E per farse il suo desio
Ei trasforma la bella Io.
Si da me

Angelo Notari

text by Gabriello Chiabrera

Si da me pur mi des-vi-a-no I pen-sier, che vi de-si-an-o, Ch'io di

me nul-la non so; Pe-ró gli occhi on-de di-let-ta-mi Am-or più, quand' ei

Sa-et-ta-mi, Su la ce-traio can-ter-o, Su la ce-traio can-ter-o

ei sa-et-ta-mi, Su la ce-traio can-ter-o, Su la ce-traio can-ter-o

Su la ce-traio can-ter-o

Si da me pur mi des-vi-a-no I pen-sier, che vi de-si-an-o, Ch'io di

me nul-la non so; Pe-ró gli occhi on-de di-let-ta-mi Am-or più, quand'

me nul-la non so; Pe-ró gli occhi on-de di-let-ta-mi Am-or più, quand'

Sa-et-ta-mi, Su la ce-traio can-ter-o, Su la ce-traio can-ter-o

ei sa-et-ta-mi, Su la ce-traio can-ter-o, Su la ce-traio can-ter-o

Su la ce-traio can-ter-o

Occhi bei, ch'alme infiammassero,
E che dolce i cor legassero,
Mille n'hebbe il mondo, e più;
Ma, che dolce i cor stringessero,
E qual voi l'anime ardessero,
Occhi belli, unqua non fu.

Col bel negro, onde si tingono,
Col bel bianco, onde si cingono
Le pupille, ond'io mori,
L'alme stelle in Ciel non durano,
E del sol tutti s'oscurano
I rai d'oro a messo il di.
Ecco, ch'un'altra volta

Ecco, ch'un'altra volta, o piagge a pri-

che, Ud-rete il pianto e i gravi miei, e i gravi miei lamenti U-drete, selve i dolorosi accenti, E'l tri-

vi miei la-men-ti U-drete, sel-ve i dol-ro-si ac-cen-

vi miei la-men-ti U-drete, sel-ve i dol-ro-

centi i dol-ro-si ac-cen-ti, E'l tri-

si i dol-ro-si i dol-ro-si ac-cen-

si i dol-ro-si ac-cen-

Angelo Notari

text by Jacopo Sannazzaro
Sto suon, E'l tristo suon de le que-re-le anti-che de le que-

Tenor Solo

U-drai tu, mar, F-u-sa-te mie f-a-ti-che, E

Sta-ran pi-e-tosa a' miei sos-pi-rar-den-ti Quest' au-

Soprano Solo

re, che mi fur gran tempo a-mi-che. E di-ve-ro Amor E
E se di-ve-ro Amor
_ qual-che scin-ti-làReg-na fra ques-ti sas-si,
E se di-ve-ro Amor

mor qual-che scin-ti-làReg-na fra ques-ti sas-si,
havrà mer-ce-de Del cor,

Ma, la-so a me che val,

me che val,

se già no’l cre-de Que-lla, che sol vor-rei ver,

se già no’l cre-de Que-lla,
Se nasce in Cielo

AngeLo Notari


Brieve baleno
Dura al sereno,
Ogni tempesta
Al fin s'arresta.
Verdeggia il ramo e poi si spoglia
D'ogni sua foglia.

Nasce vicina
Al fior la spina,
Seguita il pianto
Al riso accanto.
Solo l'Amore, estate e verno
Dura in eterno.
O bella Clori

Angelo Notari

text by Gabriello Chiabrera

Questo bel viso
Di rose tinto,
Ove dipinto
Sta il Paradiso,
Sara mai vero,
Che pietà spiri
Giusto pensiero
De' miei martiri?
O viso amato,
Tu mi puoi far beato

Questi crin d'oro
D'Amor catene,
D'ogni mio bene
Sono il tesoro;
Tra lor legato
Vive il mio core,
Et in tal stato
Arde D'Amore.
O dolce rete,
Voi preso mi tenete.
Mesta ti Scorgo

Angelo Notari
Anima eletta

Angelo Notari

text by Jacopo Sannazzaro

Anima eletta, Anima eletta che col tuo fattore

Ti godì assisa ne' stelati chiostri Ove lucecente

Bella orti dimostrerie Tutta pie-tosa

Tutta pie-tosa Tutta pie-tosa del mondaniero Se mai ver-a pie-tà,

Se mai ver-a pie-tà se guisto amore Ti sospinge a curar de' danni

Nomistri Fra si distorte
vive, fra tanti mostri, Prega, ch'io trovi

Prega, ch'io trovi il già perduto cor - e. Venir vedrai mi

a venire la Tom - ba, O ve lasciasti la rel-

li - que san - te, Per cui si chia - ra Ciel Pad - ba, rim - bom -

bi. I - vi le lo - di tue I - vi le lo - di tue si belle, e

tan - te, Quan-tum - que de - gne Quan-tum - que de - gne di più al -

altri - n.
ra trom - ba, Con vo-ce dir m'u-drai bas-sa, le tre-man-te Con

vo-ce dir m'u-drai bas-sa, le tre-man-te.
Con esperanças espero

Angelo Notari
Que no veo Que llegue el bien

que deseo Ny las esperanzas

que tengo; Mas al fin esperar quiero

Que dizen que lo alcansaré Mas ay
Cosi di ben amar

Angelo Notari
Petrarch

Cosi di ben amar porteto tormente

del pecca to altrui chie ggio per do no;
An zi del mio

che do veva tor ncer li oc chi Dal

An zi del mio che do veva tor ncer li oc chi Dal trop po
me, che quel che soglia:

Che ben mor chi morendo esce di dolgia

Chè ben mor chi morendo esce di dolgia

Che ben mor chi morendo esce di dol gia

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Chè ben mor chi morendo esce di dol gia

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Chè ben mor chi morendo esce di dol gia
Ben qui si mostra il Ciel

Angelo Notari
Madrigale à 4 Voci di Cipriano di Rore

Ben qui si mostra il Ciel Ben qui si

mos - tra il Ciel va - go, e se - re -

no, E qui ri - don, E qui ri - don le

ro - se, e il li - ti fi - or - i Spi - ran - do a - mat -

- ti o - dor - i, Des - tan gli au - gel - li al dol - ce can -
Echo

dolce desio morendo morendo

trillo

rendo langue morendo langue Pien

dolce desio morendo morendo

langue morendo langue morendo

(cadenza)

rendo langue langue

gue


BIOGRAPHICAL SKETCH

Stanley Matthew Henson was born in December of 1981 in Owensboro, Kentucky. He has attended Eastern Kentucky University, Richmond KY (BME, 2005) and Florida State University, Tallahassee FL. While at Florida State, Henson has been the assistant director of the FSU Early Music Ensembles since 2006.